

THE GIRL FROM PARIS



Another way of lifting the skirt is to draw it forward instead of placing the hands on the hips.



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Her Fun, Fashions and Frivolities of All Sorts.

PARIS, Sept. 25.—The American house party has struck Paris. Assembled at dinner at one of these house parties there is nothing about the dress of these guests that suggests their rural, out-of-door life. The men never think of appearing in anything other than a dress suit for dinner, and the women are charming in their elaborate dinner gowns.

One of these pretty, bright dinner gowns was made of primrose yellow "mousseline de sole ficelle." It is a sort of mousseline de sole that is woven of silk twist, and resembles fine net. While it boasts the softness and fluffiness of the usual mousseline de sole, it is much less perishable. The skirt of the gown was seen plaited over a taffeta lining of the same shade of yellow. The corsage was a blouse of the taffeta covered full with the mousseline de sole. At the front of the corsage the mousseline de sole was sewed full into the shoulder and under arm seams. It crossed at the front and left side, was draped over the right side and held with a pin of brilliants. The neck was cut in a rounded "V" at the front, and was trimmed with spangled lace. Two strips of the lace formed straps across the "V." The belt was made of spangled lace over the yellow silk. It was made with an accordion-plaited ruffle of the mousseline de sole around the bottom that gave the effect of short, full basques. The sleeves of the mousseline de sole were draped and full at the top.

One of these informal dinner gowns, worn by a middle-aged matron, was made of Liberty silk in a delicate shade of shimmering gray. The skirt was a moderately wide godet. It was trimmed around the bottom with six four-inch ruffles of the silk. Above the ruffles there was a broad band of orange-colored satin covered with black net. The neck was trimmed heavily with ap-

pliques of black lace. Above this band there was a heading of silk ruffles faced with orange satin.

The corsage was of the yellow satin, covered full with the black net. It had a long yoke of the gray silk cut in two rounded points back and front, and just at the front of the bodice there was a strip of gray silk that extended from the neck to the girdle. This and the edges of the yoke were outlined with jetted pasmentrie. The corsage was cut V-necked, a trifle and filled in with black net. It was edged with two broad, short-pointed reverses of the yellow satin, covered with net. The narrow ceinture was of the jetted pasmentrie. It was finished with a frill of the gray silk that gave the effect of short, full basques. The sleeves of the gray silk were long and close fitting, with very little fulness at the top.

A sweet little dinner gown worn by a young

girl had a skirt of silvery green taffeta, printed with a design in violets. It was made with a great flare around the bottom and was lined with pale violet taffeta. The corsage was a blouse of violet taffeta covered with embroidered cream mousseline de sole. It was made with a long yoke of silvery green taffeta formed into three pointed bands that gave the effect of three overlapping yokes. Each tall collar and the narrow



Dinner gowns at a house party.

ceinture were of deep violet velvet. Printed silk like the skirt was employed in making the sleeves.

The softer shades of apricot are worn to advantage by elderly matrons. For dinner gowns the apricot shades are so often chosen, especially if the dress is to be made up with soft, cream lace. Such a pretty, simple gown was made of a soft shade of apricot silk in one of the clinging Liberty silks. The skirt rather clung to the figure at the front and sides and fell in heavy, full folds at the back. It was trimmed around the bottom with lace applique, and a narrow trimming of the lace came from the top of the skirt at the back and crossed at the front in a point.

The corsage was a blouse of the apricot silk, with the fulness laid in plaits. Strips of the lace applique came from the shoulders and reached to the ceinture, making the silk of the bodice ap-

pear as a broad, plaited vest. The same effect was repeated at the back of the corsage. Around the bottom of the corsage the lace was put on to form full basques. The high girdle and the collar were of a darker shade of apricot satin. The sleeves of the silk were long and draped from the hand to the shoulder, where they were mounted by epanettes of the lace applique.

By the way, here's the very latest in skirt lifting. It's a new wrinkle, and it will be seen all through the damp days of Fall, and especially on rainy days, even if it does call for the very nicest shoes and stockings.

To lift your dress in the new way you need a skirt made upon a special design. Instead of opening in the back it must open—as, indeed, most of the new skirts do—upon the side, and the placket hole must be well secured so that it cannot stretch apart.

You place your hands upon each side as low down as you can reach. You then gather the skirt up in large tucks in your hand, taking, perhaps, three big tucks in each hand. You now stretch the skirt as tightly across the back as you can. When your hands are placed on your hips the dress is drawn some six inches from the ground all around.

Of course, this way of lifting the dress shows the figure off to a startling degree, but with a little practice before the mirror one can shortly find out how to grasp the skirt in order to show off the best lines and hide the bad ones.

Considerable ankle shows, but with the best shoes and stockings on this does not matter so much in Paris, where they do things with a great deal of chic. Then again, women are wearing tall bicycle boots (made very snug and attractive) on rainy days.

A godet skirt is, of course, impossible with the new wrinkle, and the only skirt that can be used is one that is fitted snugly to the hips all the way around, something like a riding habit. The skirt flares evenly from the hips to the ground, and is very becoming even when not raised. Lifted to the proper height, it is simply irresistible.

Another way of lifting the skirt, which is an adaptation of the new wrinkle, is to draw it forward instead of placing the hands on the hips. To do this the skirt is gathered up in the middle of the side seams and is lifted forward. With the other way of doing it, the skirt is gathered up very near the rear side seam, and the hands are immediately placed upon the hips.

Paris society belles and Paris actresses are alike struggling for the honor of having invented this new style, but up to date its authorship has not been accurately located. Enough to say that it is new and popular.